FRANCIS ROGERS MAKES A FEW REMARKS

And Asks Us to View Art and Interpreta tions of Art as Matthew Arnold Specified Which is Just What Most Le Obstinately Refuse to Do.

Francis Rogers is a barytone because nature created him with a certain kind of vocal organs and the musical instincts which irresistibly impel him to continual cultivation of his means of utterance. Mr. Rogers is also a critic and an unommonly good one too. And finally he has a writing acquaintance with the English language, which is something not possessed by every critic and by few singers. Therefore when Mr. Rogers writes an article THE Stn's chronicles of musical doings always reads it, ponders it and sometimes gets neich thereby. In the latest number of that interesting periodical the New Music Review Mr. Rogers puts forth an article which he casually calls "Some Random Remarks." The substance of the article is that the country is going opera crazy and that the mechanical reproducers of opera singers' voices are driving the oral societies, the orchestras and the chamber music organizations out of the field. Having relieved his conscience of its burden he tries to find consolation after this fashion:

The present situation is neither wholly good nor wholly bad. Opera appeals to many people who are incapable of enjoying a symphony, an instrumental or a serious vocal concert, and operatic music, especiall that of the great masters of the operation form, is infinitely better than no music at all. Therefore let us enjoy and encourage the operatic cause generally. Absolute music and lyric song are needs of our inmost being; needs of which we are constantly, even if sometimes imperceptibly. becoming more conscious. No amount of the meretricious or sensational in music can destroy, though it may retard, progress toward higher ideals. Music, the most ideal of all the arts, is moving ever onward to that "golden end" of which William Watson

Beauty: the Vision whereunto In joy, with pantings, from afar.

Through sound and odors, form and huc.

And mind and clay and worm and sta-Now touching goal, now backward hurled-Tells the indomitable world." Let us accept Caruso, the prima donnas

operas, phonographs, pianolas, orchestras string quartets, instrumentalists, song reitals and every other form of music as same time let us not forget that we have Arnold says, to see in all branches of art "the object as in itself it really is." Criticism in the sense of Arnold's definition precedes and prepares the way for artistic creation. onfident that if we perform our duty unreation in America. All of this is excellent as far as i.

Sardou as composed by Puccini and ask ourselves how near to her Olive Fremstad has arrived. Let us endeavor to comprehend the relentless and passionate nature of Amneris and inquire whether Mrs. Homer represents that to us. You see dear reader, that in a very brief period you will find yourself on the ground which the excited editors of the frenzied journals forbid their reporters to occupy. These daily spasms are conducted on the theory that the public wishes to believe that singers live in a world altogether different from ours and that they are made of another sort of clay. We are to learn how they live, move and have their beings only by reading all these marvellous stories in the Sunday papers and "my grandmother's review.

No wonder the people of the middle West sit up at night and wait for the arrival of the express with the latest records." No wonder Caruso makes almost as much money singing for the phonographic instrument as for the operagoing public. But if we sit down and look at the object as in itself it really is, shall we be morally certain that the great tenor's art has grown together with his fame? Or shall we really believe that certain operas of which the pictures and the glowing accounts have filled whole pages of newspapers are really helping forward the cause of reusical creation in this country?

And so Mr. Rogers calls upon us to perform our duty unflinchingly and indefatigably. Do not labor under the delusion that this thinking singer is talking to the professional critics of the newspapers. They are attending to their business every day. Mr. Rogers means you, dear reader. He is invoking your serious consideration of music as an art. He is begging you not to hammer with your hands before you have thought with your mind simply because the person on the stage has a ponderous mass of free advertising and is talked about in remote places. You, dear reader, attend to your business and the duty of the professional critic will be easy.

About that "longed for day of musical

creation in America." Mr. Rogers is eager to see it. So are we all. But Mr. Rogers has said a most sensible thing in regard to it. The sooner the patret of musical entertainments in this country become soundly musical the sooner we shall become a musical the sooner we shall become a musical country. This reads like a truism. But at present we buy an enormous amount of musical entertainment without being recily musical. One has only to talk to ac-called music lovers to ascertain that. True, many of them can tell why they like things or why they do not, but these are not in the majority. Too many of us like or dislike wholly from the emotion of the moment. If the music character to vibrate some unseen chord within us we go away declaring that this

"AS IN ITSELF IT REALLY IS" heaver, note that; the deficiency is always! NOTES OF MUSIC EVENTS.

in the work or the performance The clear definition of artistic standards end determination to hold all things to them is rarer among music lovers than most of us suspect. Too many of them determine the entire responsibility of the composer or the interpreter by his ability to stir them on a given evening. It never occurs to these music lovers that they ought to have been stirred sometimes when they were not and that on other occasions they were stirred when they should not have been. In other words, they do not exercise their critical faculties

Most of the lovers of music are women. There are in plain truth very few music lovers of the other sex. Of course we are talking about New York now. A certain orchestra conductor conceived the brilliant idea that if he gave his concerts at 3:30 the symphonies of the masters. The tired business man in this town does not seek his relaxation in the concert room. He can sleep there, but he prefers to go to Mr. Keiss will sing the part of the With, will be his club and talk about enterprises of great pith and moment by which speedy wealth may be acquired. There are a few business men who take an interest in music. They are also active in paying out money for the support of musical house, "with Mmes Gaski and Fremstad and Messrs, Martin, Amato and Didur, with Mr. Toscanini conducting, will be Friday's bill. "Tann hour money for the support of musical house," with Mmes Gaski and Fremstad and Messrs, Signay, Corrie, and Hibektey, with Mr. this country is a long way yet from being

departments of university and college education be made to give way to courses of instruction designed to prepare men for professional pursuits is more insistent to-day than it has been at any previous time in the history of the United States. The less institutions of learning cherish the old fashioned ideals of the "scholar and gentleman" the less will we as a people be able to understan art or literature. Trying to buy whole floors in Italian churches and masterpieces of painting in Dutch galleries will not make us any better. This will not help us to h see "the object as in itself it really is." We shall be further away than ever from that other ideal of Matthew Arnold's of thinking and propagating the best that is known and thought in the world.

Of course, as Mr. Rogers says, it is better that people should be interested in mechanical reproductions of opera singers' voices and in the operatic celebrities themselves than not at all in musical matters. The cultivation of the sesthetic sensibilities is assuredly desirable critical duties to perform and that the real and some cultivation can be acquired purpose of critical effort is, as Matthew in this way. It is not a utilitarian business. There is no answer when the in-Atable American question is asked. "How much is there in it?" There is not a dollar in it.

In the sense in which the typica! Amer flinchingly and indefatigably we shall be ican gentleman uses the words, it does advancing the longed for day of musical not do any one a bit of "good" to learn to love music and to hear it with the understanding. All that it does is to enlarge ross. It suggests many lines of thought, his enjoyment of life, to broaden his but perhaps it may be as well to hinge the spiritual horizon, to disclose to him a ussion on the final thought. Let us new agency for the quickening of his indeed all try to be good critics. Let us imagination and the stirring of his emoall try to see the object as in itself it really tions. There is no money in this, but is. Let us, for example, resolve not to there is a vast amount of pleasure far accept as good and beautiful everything higher than that to be gained by "blowdone by a famous opera singer whose ing in cash for dinners, luncheons and fame rests on the feverish energy of Sun- other physical delights. Not one of these day newspaper editors and the aqueous need be sacrificed on the altar of music emotions of such asthetic organs as "my A man can eat a good dinner, compregrandmother's review." It is unneces- hend with the fastidious perception of ary to advertise it by any other name. En opicure the soul of a bottle of Bern- by a large chorus. A complete corps de bailet Let us all be good enough critics to see casteler Doktor, smoke a cigar made the Goose Girl as she really is and after for the private stock of an emperor and that compare Geraldine Farrar with her. that compare Geraldine Farrar with her. still steep his soul in the inspiration of Then we shall appreciate all the better Beethoven or the elusive fancies of Then we shall appreciate all the better Beetnoven or the educate the Symphony Society of New York, waiter Damrosch conducting, will give the last concert Damrosch conducting, will give the last concert Damrosch conducting. impersonation, the best thing she has ever ignorance of the horde of uncultivated Let us likewise stare Ariane straight in the face and then inquire how it is that Miss Farrar does not interpret her subtle and forceful character with a skill equal to that which she Brings to bear on the malden of Humperdinck's opera.

Let us likewise stare Ariane straight in between that which is beautiful and that which is beautiful and that which is beautiful and that which is merely sensational is to place a lower estimate on your mind than you do not your stomach. And therefore, that which she Brings to bear on the malden of Humperdinck's opera.

Let us look squarely at the Tosca of Sardou as composed by Puccini and ask offered for the consideration of this public. listeners who make no discrimination the New Theatre. On this occasion two move thing as in itself it really is.

> was produced at the Metropolitan Opera
> House on Wednesday night, seemed to
> puzzle the audience. The truth seemed songs. The orchestra, under Mr. Da to be that the species of art work was so unfamiliar to the house and its habitués that no one was quite ready to accept | kowsky's "Mozarilana" Suite; Saint Saëns's sym it at its face value. When people have been listening night after night to music framed in the Puccini idiom or pealed in boldly planned phrases of Wagner and then are suddenly brought face to face with this later French style, which some writers call'impressionistic, although they have not the slightest idea what that term can mean when applied to music, those people are likely to find themselves somewhat at sea.

The recitative of Dubussy proved to be

one of the most tenuous and transparent mediums ever chosen for the setting of an operatic text, yet it suited the dialogue of "Pelléas et Mélisande" to perfection. Now Mr. Dukas has endeavored to modify the style of Debussy somewhat and has offered us an orchestral symphony much richer in thematic content, much more complex in its delineation of dramatic ideas, much more brilliant in its pictoria employment of instrumental Together with this he has written a recitative of more substance, more definite purpose, more tangible musical form The union between the music and the drama is very close and the resulting opera is a really interesting art work But the listener must abandon the time honored attitude of the Puccinist. He must go prepared to find the melodic phrase less fleshly, less physical, less material in its blunt projection against the background of harmony. He must expect to hear fewer fundamental accords and fewer harmonic progressions which have been engraved upon the pages of musical text books since the days of Handel.

The aim of the latest French music is to The aim of the latest French music is to reduce to a minimum the old and obyious appeals of music to the elementary conceptions within us. We are not to find in this music any trace of the old dance motives on which so much of the older music rests. We are not to look for the completed song forms which even Wagner could not escape. We are to listen to this music as a vast and shimmering web of vocal inflections, all designed to impart to the speech of the drama a thousand shadings which mere human voices unaided could not give to it.

changes to vibrate some unseen chord "Ariane et Barbe-Blue" is one of them, and within us we go sway declaring that this it asks of us the exercise of imagination in the pure "felt" it. On the other hand if the minde leaves us "cold" there was the minde leaves us "cold" there was generally beautiful creation.

W. J. HENDERSON.

Ariane et Barbe Bleue," with Miss Geraldin arrar and the same cast as at the première last Vednesday evening, will be repeated to morrow, Monday evening, and next Saturday matinec o this, the last week but one, of the Metropolitan opera season. The cast will include Mmes. Mau-bourg. Sparkes, Van Dyck, Wakeeled, Forna-roll, Misa Wickham and Messrs. Rothler, Bourgeols, Ruysdael and Hegue, with Mr. Tos canini conducting. "Quo Vadist" the novelty of the week, will be presented by the Philadelphia Chicago Capera Company at the Metropolitan Opera House on Tuesday evening, while the Met-ropolitan Opera Company will present "Gloconda" in Philadelphia. "Otello," with Mr. Slezak in the title rôle, will be Wednesday's bill, the cast including Mmes. Rappold and Maubourg and Mr. Scottl, with Mr. Toscanini conducting. Thurs-day afternoon has been set apart for the annual gala performance for the benefit of the emergency fund of the Metropolitan Opera Company. The programme will include the third act of "The Bartered Bride," the third act of "La Bo he ne," the first act of "Armide" and the fourth, P. M. the tired business man would go up-town and refresh his soul by listening to institutions. But the male population of Messrs, Slezak, Goritz and Hibekley, with Mr. Hertz conducting, will be Saturday night's opera. cultivated in art or literature, and it is - The unusual demand for Wagner and Tschal

likely to be less rather than more so in the immediate future.

The demand that the purely scholastic the programme chiefly to favorite works of these them. masters. The symphony will be Tschalkowsky's Pathetique No. 6 in 11 minor, which in the recent voting for a Philharmonic request programme shared with Dvorak's "New World" symphony the highest honors. Other numbers, determined also by requests received, include from "Parsital," the "Magic Fire Scene" from "Die Walküre" and the Kalser March. The solo at at this concert will be the young planist Loo who will play Rubinstein's Concerto

Nahan Franko and his augmented orchestra of

Orchestra. Overture, "William Tell" Mme. Tetrazzini Interlude, "Herodiade Prelude, "Le Deluge".... Violin solo, Nahan Franko. ohengrin's Farewell. Barron Berthald. Fantasie, "Solome Arranged by Johann Doebber Polacca "Mignon"..... Mme. Tetrazzini

Rhapsody, "Espana".... Orchestra. Shadow Dance, "Dinorah".... Meyerbee With flute obligato.

season, which will take place to morrow after-noon at the Metropolitan Opera House, promises o assume the character of a demonstration. programme will include a number of novelties owa's first appearance on this side in the rôle of character dancer. Mile. Pavlowa's country woman, Mme. Lydia Lipkowska, prima donna o the Boston Opera Company, will participate the Boston Opera Company, will participat as her principal assistant and will be supported

of its regular series this afternoon at 3 o'clock at Next Sunday the annual pension fund concer of the orchestra will be given, with the kind direction, will present a popular programme which includes the overture to "Mignon"; a serephonic poem, "Le Rouet d'Omphale"; Straus Waltz, "Roses from the South," and Ochs' humo ous variations on a German folk manner of various composers.

Josef Hofmann will give his farewell plane recital at Carnegie Hall. Saturday afternoon. April 8, at 230. Mr. Holmann has arranged a most interesting programme for this recital, including the Beethoven Sonate, op. 101, a group by Schumann, containing the Sonate, F sharp minor, as well as a group of Chopin selections. This will positively be Mr. Hofmann's last appearance in this city this season; after his recit; will immediately leave for his country ho Aiken, S. C., where he will go for a shor before his departure for Europe, whence he on May 2 on the Kronprinz Cecilie.

Boris Hambourg, 'cellist, and Heinrich Meyn, barytone, will give a joint concert at Mendelssohn Hall on Wednesday evening.

Mary Garden will give a concert at Carnegie Hall to-morrow afternoon. Mario Sammarco, barytone: Arturo Tibaldi, violinist, and Howard Brockway, planist, will assist her. Miss Gard will give opera airs by Verdi and Massenet and songs by Debussy and others.

Ame. Charlotte Lund, the American sonran who has been singing abroad with much success during the last few years, will make her first ap-pearance in New York in a song recital at Mendelssohn Hall on Friday afternoon, April 7.

The Kneisel Quartet will give the final concert of its regular subscription series of six chamber music concerts at Mendelssohn Hall on Tuesday movements from the quartet in E dat major by Max Reger, which was played by the Knelsel Quartet in the New York concert for the arst time on January 17. It aroused such interest that the two last movements will be repeated in response to numerous requests. The programme opens with the quintet in G minor, for strings, by Mozart (1756-91), written with another in the same form in 1757. The closing number in the same form in 1757. The closing number is to her own country people. same form in 1787. The closing number, the sextet in G major, for strings, by Brahms (1833, 97) was published in 1866, just following the Paganini

MUSICAL.

205 MADISON AVE., NEAR 12D ST., eters CARL HEIN, ALGUST FRAEMCKE Terms \$10 Per Quarter Open daily until 6 P. M. Monday's and Thurs ays until 9 P. M. Sead for catalogue. GOSSIP OF THE OPERA.

Although the visit of the Chicago-Philadelphia Opera Company has seemed to reduce New York to the level of a one night operatic stand, this transformation has not been accomplished without difficulty. Nine carloads of over from Philadelphia for the production of "Quo Vadis" at the Metropolitan Opera House on Tuesday night. Prob-ably there never was such elaborate preparation for one performance of case is said to be due to the cause of the of "Quo Vadis" at the Metropolitan

February 10, 1909, at Nice, will be sung in one detail by a member of the original might have injured the least lyric throat.

This is Lillian Grenville, who Whatever it may have been that caused appeared as Eunice when the opera was sung for the first time. There are some other members of the original cast here were Mr. Dipple looking for them. Edwe.c. Mr. Dipple looking for them. Edmond Clement was the first Vinicius, while M. Rothier, who is in the Metropolitan Opera. Company this season, was the St. Pierre. Ma io Guardabassi, who will make his first appearance in New York with the company, is to sing Vinicius, which in Failadelphia went to Che. Its Dalmores. M. Guardabassi, who lived in this circ. On the company of th since his operatic career abroad. He did sing once at the Metropolitan Opera House in "Pagliacci" with Mme Sem-brich and Signor Caruso, but in the small rôle of Silvio he was making only a tenta-tive effort to see how suited he was to the

"Quo Vadis" met with immediate success at its production at Nice. It was sung soon afterward in Paris by the eighteenth centuries. Frères Isola and has since been made a part of the répertoire for the present season for all the small opera gray paper and decorated with hideous houses in France. Singularly enough the woodcuts, often guiltless of any connecwork has been accepted in Germany with equal enthusiasm. Already it has been from door to door by the chapmen or cheap sung at the Volksoper in Vienna and at The following programme has been arranged for the Tetrazzini concert this evening at 830 at the Hippodrome. Mme. Tetrazzini will be assisted and Germany, have this season produced and Germany have this season produced and principal explorer of Wonderland, are or are about to produce the work. As the the grand masters of the revels in that expense of its scenery is so much more happy go-lucky world where sense is ab-Grand Opera Company, will make his American reappearance. Andre Benoist is the planist and waiter Oesterricher the flutist:

Pomp and Circumstance. Eigar

Eigar

of so many of them, a group has in several of so many of them, a group has in several of so many of them. of so many of them, a group has in several duction. Then the scenery is passed around from one theatre to the other.

> Of course the dramatic "Quo Vadis" is an old story to this country, where birds for the Zoological Society Sienkiewicz's romance was acted in a drama was on view simultaneously at the New York and the Herald Square theatres. These differed naturally very little one from the other, but the multiplicity of the versions prevented any one of them from achieving any great degree of financial success. There were in one play or another such scenes as those that appear in the opera-which are the house of Petronius, the terraces of the Palatine hill, with Rome in the distance: the banks of the Tiber, the gardens of Petronius and the Circus. The story used by Henri Cain in his version of the novel corresponds in the main details to the action of the plays drawn from the same source. The opera has five acts, same source. The opera has five acts with two scenes in the fourth act

Jean Nougues, outside of France. Jean Nougues, outside of France, was unknown when his opera was sung. It is doubtful in fact of he were well known even in his own country to any but musicians. He was born in Gascony in 1876, and by the time he was 16, had written his first opera, "Le Roi du Pape Gai." Then his parents, who are of a family of wine dealers, altowed him to go to Paris to study music. "Thamyris," his second course was sung in 1902 a. Bordeaux. The opera, was sung in 1902 at Bordeaux. The Sardow, had twenty-five representations. He wrote in succession "La Mort de Tintagiles," "Chiquito," given with suc-

with a foss of \$137,000 to its credit last year, will go on through another season, with the precaution of shortening the term to eighteen weeks to make if possible the possibility of losses smaller. Alice Nielsen, who has been associated with the company importantly since it was conceived, is to retire as a regular member at the close of the present season. Lutwidge, Anglicized, becames the same was a rranged for four son. Lutwidge, Anglicized, becames the game was arranged for four son. ber at the close of the present season, which is the occasion of loud and earnest local lamentation. The Philadelphia season will begin earlier next season. Andreas Dippel's company will sing for three weeks in Philadelphia before the Auditorium in Chicago is opened. Then the wizard of "Wonderland" were one and the same person.

beared the name Charl s Lutwidge Dodg: sonce the game was arranged for four players. What is apparently the first text book on the game, by "Vane Pennell," ignored this law altogether, making no mention of any limitation of penalties, probably because in the system he recommended ber at the close of the present season, the company will depart for a twelve weeks slay in Chicago and the Wes, and then return to Philadelphia to close the season. Of course there will be excu sions Why the Book of Esther Means so Much to New York and Baltimore in the meantime. This programme is dependent on the agreement of the Philadelphia guarantors to make good the full losses of the season there, which amount to somewhat more than the \$45,000 they have declared themselves willing to meet, sum will be necessary.

Mary Garden remains at the head of the company. There are to be performances of the Wagner operas in German. "Tristan und Isolde" will be sung in the original, with "Die Walküre" in English. There are such other novelties as the promised Carmen of Mary ; Garden, who will in all probability be seen in some of the parts with which her fame at the Opéra Comique is identified. But there is some uncertainty as to whether "Aphrodite" will appeal to the directors of the Chicago and Philadelphia season. It is even possible that Miss Garden may be seen in a translation of a famous Gerbe seen in a translation of a famous man opera that was given here in English some twenty years ago. She will also

When the Metropolitan Opera Company starts on the road, whether it be with of a great merchant or a prince. or without the cooperation of Signor Caruso, it will not present "La Fanciulla del West." That opera has been withfor the tour. Two repertoires were planned, one that includes the services of Signor Caruso and one that does n of It was thought that in any case Puccinis novelty could be sung. The rights to that opera, however, belong to Henry M. Savage outside New York, with the exception of those cities, such as Chicago and for students of natural ability with an earnest purpose to do serious work, and no others will be accepted. For catalog and full information address Box 334, 120 Claremont Ave. New York.

When Andreas Dippel had his choice of buying for all this country either "The Girl of the Golden West" or "Quo Vadis?" of Some representative Jew.

When Andreas Dippel had his choice of buying for all this country either "The Girl of the Golden West" or "Quo Vadis?" he took the opera by Nougouss, as he took the opera by Nougouss, as he way have to defend himself in presence of some representative Jew.

Thus the book of Fisher, besides being "Thus the book of Fisher, besides being of Some representative Jew." drawn from both the reportoires arranged

believes much more strongly in its popular success in the English language. He therefore owns the rights to this work in the vernacular and with a firm of well known theurical managers. Werba & Luescher, will next season organize a long to deep in Jewish feeling and Jewish history, and it gives something of the glow of romance to the festival.

special company of many well known singers for the production of the work all through the country

Signor Caruso preserves a cheerful front in spite of the inconvenience of not being able to sing for such a long time If there is one pitiful sight in the wor'd cenery, for instance, will be brought it is the tenor who cannot sing. If, as Von Bü'ow said, a tenor is a diseas when he is in his best estate, what can be opera. As the spectacle is, however, an indispensable part of the new work, it was decided that New York should see the opera in all its beauty.

"Quo Vadis," which saw the light on February 10, 1909, at Nice, will be sung in his indisposition nobody suffers so much as the public, deprived of the beauty of his voice at a time when opera seems to be coming to mean more and more every day anything but beauty and voice.

### PIONEERS OF NONSENSE. Edward Lear and Lewis Carroll Grand

"Nonsense, like the poor, we have always with us. But as a deliberate, delicious, conscious contribution to that criticism of life which we call literature published his first Book of Nonsens

"Before that time," says the Rosary Magazine "the nearest approach to this literary rara avis was to be found in the nursery jingles of Mother Goose or in the chap books of the late seventeenth and early

"These cheap books, or chapbooks, as they were called, were printed on coarse tion with the text. They were hawked Johns of the period.

"Edward Lear, the sponsor for the Jum blies, and Lewis Carroll, the discoverer rogated for something more sensible

"Edward Lear (1812-88) began his ca reer as an artist's draughtsman, glad to exchange 'uncommon queer sketches' for Rossini cases united in the purchase of the pro- a few shillings, which in turn were converted into bread and cheese. Later on he did some work for the Earl of Derbys gave a few lessons to Queen Victoria, and made a number of drawings of colored

"There was no hint of 'The Owl and the variety of forms, since there were no Pussy Cat' or of 'The Pobble That Has No copyright restrictions to insure an official Toes' in all this. But there were bints version of the novel. At one time the of fame and worldly success and quite drama was on view simultaneously at the la bit of money. As late as 1840 the fu-New York and the Herald Square theatres ture author of The Pelican Chorus was travelling at his leisure over Italy and the Ionian Is'ands, painting landscapes and publishing an occasional volume of travels, all unconscious of the high mission upon which he was to enter six years later.

"He was naturally of a melancholy temperament-all our mirth makers have been sad hearted folk—accepting life with a half smite and a half sigh, perhaps the best way to take it after all. But 1846 came at last and with it the first Book of Nonsense. It was a triumph of elaborate seriousness applied to brilliantly ridiculous ideas, all thrown into the now

came upon the new book with its curious verselets and 'uncommon queer sketches' it felt sure it had stumbled upon a literary

The undismayed millionaires are going to continue to give opera in this country whatever the deficits may be. Boston, with a loss of \$137,000 to its credit last to the Princess Eastrice and Queen Victoria was so pleased with it that she as those in vogue to-day. The first code, he had spun for the delight of his supplanted bridge.

In August of the same year the Bath to the Princess Eastrice and Queen Victoria was so pleased with it that she as those in vogue to-day. The first code, he

### THE MEGILLAH.

to the Jewish People. From the American Hebreu Purim has developed into a fes ival of

many aspects in modern Jewish life. It is the time when the rich remember the poor, when friends remember one another. when children learn that religion has its processional and amusing aspec s. and the when the position of Jews in the dispersion is seen to be typified in the biblical narra-

eature of the festival is the reading of the Megillah both in the home and in the synagogue service. The narrative thus read or told is one of the most striking and most effective stories of the world even regarded as a story. It records the ups and downs of interesting persons and appeals thus to what Stevenson calls the aleatory instincts of mankind.

young man who becomes the right hand

A similar interest attaches to the careers Esther and Mordecai in the narrative of the Megillah, of which we can never ret tired. The book of Esther has of

ORIGIN OF AUCTION BRIDGE

THREE IN INDIA. Then Adopted by the Bath Club of London and Made Four Handed-Languished Until 1908, When It Began to Outdo

Straight Bridge Some Early Systems. earlier history of auction bridge and the development of its tactics.

the Indian civil service, one of whom, F. R. Roe, has written a number of books on whist and bridge over the signature of

its advent is somewhat recent, dating all based on the theory that it was a game tim

Bridge for Three Players."

As first played, it appears that only one

round of bids was allowed, the dealer being compelled to start with something and having the last say after he had heard from the others. The player making the winning declaration had no partner, as he took the dummy. Although the adversaries could not overcall the declarer.

saries could not overcall the declarer, there being no second bids, they could double, just as in bridge, and they could also halve, reducing the value of the tricks instead of increasing them.

Nothing further was heard of auction bridge until John Doe published a brochure on the game, which was issued by the Pioneer Press at Allahabad in 1904. The only difference between the game he taught and that described by Oswald Crawford in the Times a year before was that the bidding could continue until every one was content, but it was still a game for three players.

If an adversary wished to double or balve he could not do so without his nort.

If an adversary wished to double or halve he could not do so without his parttion stood at its normal value. Nothing came of this publicity and it

was not until two years later-April 4. 1906 that an article appeared in the London Daily Mail which went very fully into a description of the game, recommending it to the attention of bridge players. The only response to this appeal was

found among some members of the Bath Club, which meets in Dover street, just off Piccadilly, who solved the mystery of the unattractiveness of auction bridge by turning it into a game for four persons Foster's "Complete Bridge," published in 1906, described the game, but for two years no one ever played it and it was looked upon as a sort of freak, peculiar to the Bath Club and unlikely ever to be found elsewhere, although the club had issued printed rules for the game in 1907. In this it very much resembles bridge, which languished for years at the Whist

In August of the same year the Bath and Portland clubs agreed upon a code of laws, which are pretty much the same as those in vogue to-day. The first code, insued in 1907 by the Bath Club alone. Illimited the penalty on a one spade call to points. The new laws reduced this complete the complete the same as the same and three spade tricks. In every insurance but two of sometwenty hands are like according to the carly accides of auction the second passes a one spade call, regardless of what he helds. In both the exceptions the second player holds a long weak reduced this to 100. Dalton is mistaken in saying that Determiice." two to 100. Dalton is mistaken in saying that in the old days:

> because in the system he recommended the partner was compelled to take the

# AUCTION BRIDGE UP-TO-DATE

By R. F. FOSTER Author of "Foster's, Complete Hoyle.

R. F. Foster, the Suc's card expert, whose "Auction Bridge" has been the American authority on the game for two years, has revised the book to date. Besides its helpful instructions on tactics, it contains the official American laws recently adopted.

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general indorsement of any method until the opportunity arises to try one against the other, just as the long suiters tought it out with the short suiters in whist, until

it out with the short suiters in winst until there were no simon pure long suiters left. In the early days of auction, when one speed calls were never played, it was considered the correct thing to hide in the high grass when you had a strong hand and coax the adversaries to overcall their cards, double them and score above the line. That they did not use very good judgment in pursuing this policy will be evident from an examination of some of the examples which are to follow. FIRST PLAYED AS GAME FOR

A number of letters have come to THE
SUN asking for information as to the
earlier history of auction bridge and the
development of its tactics.
So far as present information goes, the
germ of auction was a three hand variety
of bridge, invented by three members of
the Indian civil service, one of whom,

In his earlier works Dalton advocated the original spade call from strength, with

In his earlier works Dalton advocated the original spade call from strength, with a view to getting information. In his later editions he has turned completely round and recommends taking refuge in the hills in India, and were unable to find a fourth to make up a rubber, so they used to play cutthroat, each man for himself. Getting tired of this, they made a number of suggestions and tried out various things to make a change in the old game, until one of them thought of the bidding element in the Russian game of vint.

This seemed to give the required snap to the game of bridge and they christened it "auction bridge," drawing up their own rules for irregularities in the bidding, but all based on the theory that it was a game for three players, and it never seems to have occurred to them that it might be equally interesting for four.

The first description of the game to appear in print was a letter to the London Times January 16, 1903, in which the outlines were given rather vaguely and which was called "The New Game of Auction Bridge for Threes Players."

As first played, it appears that only one

member is that there are two very distinct systems of play, the one being very little different from bridge, with no thought beyond winning the game and rubber at the first opportunity; the other caring nothing about the game and having its eye always on the main chance to bid safely and knowingly yourself, and to let the others try to win the game every time you think they can't quite do it. every time you think they can't quite do it.

The earmark of the two systems is the

If an adversary wished to double or halve he could not do so without his partner's consent, so he said "I propose to double" or to halve, and if the partner agreed that settled it, as the declarer had no chance to redouble or to rehalve. If the partner did not agree the declaration stood at its normal value.

The bidding that took place on these cards was one spede by Zend one heard by A. to show that the hand was not worth a trick unless the long weak suit was trumps. Y and B both passed and Z switched to two diamonds. A and Y now passed and B came to his partner's assistance with two hearts, as he had five probably certain tricks in his hand if his partner could be depended on for length in hearts to protect them. Z went three diamonds and A went on to three hearts. Y doubled and there the bidding ended. A fulfilling his contract.

The modern player holding Z's cards would probably have started with no trumps and would certainly have gonethree no trumps the moment his partner develot. As hearts Had Z done this

three no trumps the moment his parin he would have easily made it, as all th A and B hands are good for in a no trump-is the ace of clubs and three spade tricks

\*KJ963 0874 9 6 5 3 4 A 9 10 4 9 9 5 4 5 4 2

because in the system he recommended the partner was compelled to take the decler out of a one spade call, no matter what he held, so that it was impossible for any hand to be played at one spade.

Another important change which was made by the Portland Club was giving the declarer fifty points for fulfilling his contract rater being doubled. In the doubler's ran little risk of loss and abused the privilege. The new rule has driven players to the other extreme and now they do not double half enough.

Once the laws were agreed upon text books came along rapidly. "Foster's Auction Bridge" was written in 1908. "Dalton on Auction Bridge" was written in 1908. "Dalton on Auction Bridge" was written in 1908. "Dalton on Auction Bridge" was written in 1908, and though it may be long and A has not an outside trick in his hand. Had A and B been left to play diamonds they would have fulfilled their contract easily in these days there seems to be a strong aversion to bidding no trumps on nothing, but if one bids spades on strength and it is unlikely that there will be any agreed as to the best system of declaring, and it is unlikely that there will be any agreed as to the best system of declaring and it is unlikely that there will be any and it is unlikely that there will be any and it is unlikely that there will be any the players who are always out after the players who are always out strong enough to go one spade.

FOSTER'S

A UCTION

Here is one of them: 9 J 8 5 C A K 10 6 ♥ 7 3 ♣ Q J 9 7 5 ♦ 7 4 ♣ J 7 3 2

This hand is not strong enough for a spade, so Z declares his ongest suit, regardless of the rank of the cards in it, one club. A doubles, hoping to drive the adversaries to a red suit, which he will also double. The bluff frightens Y Y into two spades, which A doubles, after B and Z have passed. The hand is played at two spades, and the contract fails by one trick.

Any modern player holding A's cards would have passed the club bid without doubling, even if we can imagine any one's calling one club on such cards nowadays. Y would have shown his spade suit just the same by calling iw spades and B would have bid one diamond. With this information A would have called no trumps, having both the back suits stopped and A-B would have gone game.